ness. Only on the Christian assumption that all men are great sinners and do nothing but sin could we justify the application of this style of execution to *all* music. So far, music would be the reflection of all the actions and impulses of man, and would continually have to express by gestures the language of the great sinner. At such a performance, a listener who was not enough of a Christian to understand this logic might indeed cry out in horror, " For the love of Heaven, how did sin find its way into music ?"

IS7.

FELIX MENDELSSOHN. —Felix Mendelssohn's music is the music of the good taste that enjoys all the good things that have ever existed. It always points behind. How could it have much "In front," much of a future?—But did he want it to have a future? He possessed a virtue rare among artists, that of gratitude without *arriere-pensee.* This virtue, too, always points behind.

158.

A MOTHER OF ARTS.—In our sceptical age, real devotion requires almost a brutal heroism of ambition. Fanatical shutting of the eyes and bending of the knee no longer suffice. Would It not be possible for ambition—In its eagerness to be the last devotee of all the ages—to become the begetter of a final church music, as it has been the begetter of the final church architecture ? (They call it the Jesuit style.)